# BACONIANA

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## EDITORIAL.

MORE ABOUT THE "SEVENTH SIGNATURE." An interesting letter from Mr. W. Westley Manning, a collector of old manuscripts, comments on the fact that the Folger experts had to photograph the recently discovered "signature" (see BACONIANA, October 1943) from the reverse. Mr. Manning says that, in his experience, Elizabethan paper was too well sized for the ink of that period to sink into it to that extent. He has also consulted a friend who is employed by a firm of Auctioneers who handle many old manuscipts and books, and informs us that there is no doubt in the mind of disinterested experts that the "signature" is a forgery. Nothing more has been heard about it since our last issue, and we believe the claims that were made for it have been quietly dropped.

A pamphlet written by our Member, Mr. J. S. L. Millar, of Edinburgh, has recently been published on the subject of this alleged "signature," and the article which Professor J. Dover Wilson wrote in *The Edinburgh Evening News* in support of it.

THE BACON SOCIETY. Many new members have been added during the past year. No doubt, this is largely due to the interest the Shakespeare problem which has been stimulated by recent publications and publicity. We hope our new friends will find their studies interesting and profitable in research, and that future issues of BACONIANA will bear witness to their studies. The Society hopes to resume its monthly lectures &c., immediately on the cessation of hostilities.

LYTTON STRACHEY, in his interesting book, *In the Meantime*, published by Constable, Mr. Howard Spring has something to say about Lytton Strachey, who was one of Bacon's most savage and spiteful detractors. In 1928, Strachey made an odious attack on Bacon in his *Elizabeth and Essex*. Howard Spring was not defending Bacon in particular when he wrote:

> "Look at the celebrated portrait of him by Henry Lamb; the dry, dessicated, juiceless, cynical man whose very contact is enough to freeze all generous emotion and immobilise all noble endeavour. He bowled over our idols, and we applauded him. Florence Nightingale, Arnold of Rugby, anyone who had opposed endeavour to sluggishness, faith to despair, was an appropriate butt of his harsh, despairing, faithless creed."

A SELF-DELUDED CRITIC. A well-known author and *Punch* reviewer was recently challenged to produce a single allusion

to Shakespeare, which in the lifetime of the Stratford man, fixes him with the authorship of the plays and poems. The reply was to quote a piece of gossip, or invention, written about thirty years after his death, and which was stated to be "just the sort of conversation we should imagine of Shakespeare!" He followed Sir Sidney Lee in crediting the story to Dr. John Donne. Most biographers ignore it as worthless, and Dr. C. M. Ingelby dated it to 1650-5. Here it is, with the spelling modernised:

> "Shakespeare was Godfather to one of Ben Jonson's children, and after the christening, being in deep study, Jonson came to cheer him up, and asked him why he was so melancholy. 'No, faith, Ben,' says he, 'not I, but I have been considering a great while what should be the fittest gift for me to bestow upon my Godchild, and I have resolved at last.' 'I pray thee what?' says he. 'I' faith, Ben, I'll e'en give him a dozen good Latin spoons and thou shalt translate them.'"

This "anecdote" is to be found in *Merry Passages and Jests* by Sir Nicholas L'Estrange, of Hunstanton, and appears in Harleian Ms. 6395. This gossipy item has the name "Mr. Dun" at the end of it, and Ingelby considers this stands for Captain Duncomb. Dr. Donne is not mentioned at all. The only child of Ben Jonson appears to have been born in 1596, and died at the age of seven. Jonson lived apart from his wife (whom he afterwards described as "a shrew yet honest") from about 1604-1609. We can safely rule out the story for it is an obvious invention.

LOVE'S LABOUR'S LOST. This inexhaustible mine of wit and learning is constantly providing fresh disclosures especially as to its ingeniously enfolded puns and double meanings. Prof. Steward, in *The Times Literary Supplement* of October 30th, finds punning on the name, Berowne (printed "Biron" in modern editions) and B'rowne. Berowne is sounded like the French word "brun" meaning "brown," and as the character represents the author of the play, it is interesting to recall that Bacon had brown hair. One meaning of "brown" is "serious," and play upon this is made in Rosaline's speech:

> Berowne they call him, but a merrier man
> Within the limit of becoming mirth,
> I never spent an hour's talk withal.

Brown was also considered the colour for dissimulation:

> His very hair is of the dissembling colour,
> Something browner than Judas's.
>
> A.Y.L.I. III—4.

Berowne, in the play, carries the art of dissimulation to perfection.

There are several puns in the play which can only be understood by those who have a good knowledge of French. To Armado's "I will enfranchise thee," Costard replies, "O, marry me to one Francis." It is evident, therefore, that "Armado" gives "enfran-

chise'' the French pronunciation which Costard interprets ''on(e) Francis.'' Moth follows with ''a good envoy ending in the Goose.'' We can only appreciate this quibble if we remember that the last syllable sounds like the French word for a Goose (''oie'').

How many readers, actors or audience, have noticed the point of ''Adieu, sweet Jude,'' spoken to Holofernes, who represents Judas Maccabeus in the Masque? The pun is on the rather similar sounds of ''adieu'' and ''a Jew.''

The author's knowledge of French was so proficient at an early age that he could not resist jesting with the language as he does with his own tongue. It could only have been gained through private tutors or residence abroad. The Stratfordians have never been able to account for Shakespeare's familiarity with the three main Continental languages of his time.

A LECTURE BY MR. PERCY ALLEN. The Bacon Society has been promised a lecture by this well-known dramatic critic, and author of several books on the authorship problem. It will take place early in the new year, and Members will be advised of the date, place and time, when arrangements are complete.

THE SONNETS AND THE EARL OF DERBY. A small book of 56 pages, by A. W. Titherley has been published by Phillip, Son and Nephew, of Liverpool, at the price of 2/-, in which an attempt is made to father the Shakespeare Sonnets on William Stanley, 6th Earl of Derby. The guesses and conjectures average ten to the page, and all that emerges from a study of the book is that the Derby case is utterly unworkable. In fact, there is no case at all, at any rate, so far as the Sonnets are concerned.

THE LATE B.G. THEOBALD'S ''EXIT SHAKSPERE.'' It is proposed to reprint this excellent little book first published in 1931, and which is out of print.

SHAKESPEARE AND THE COMPASS. Has anybody worked out the point of the compass mentioned in Armado's letter in *Love's Labour's Lost* (II-I)? He writes to the King that he discovered Costard with Jacquenetta at a place in the park which ''standeth north-north-east and by east from the west corner of thy curious-knotted garden.'' This is Armado's extravagant way of saying N.E. by N. (or 33.75°). Probably Bacon had in mind that very delectable spot in the park at Gorhambury where he was later to build his summer residence known as Verulam House, and of which all trace has now disappeared. It was at the N.E. corner of the park, and N.E. by N. of the Gorhambury mansion. It was close by what is shown as Mayne's Farm on maps.

Did any readers of July 1943 BACONIANA attach any significance to the persons depicted in the foreground of the 1568 picture of Gorhambury reproduced? There is a slightly portly man, a lady, and a child of about six or seven who is playing with a dog. No doubt, Sir Nicholas, who became very stout and unwieldly during the last

few years before his death in 1579, would insist on appearing in the picture, and one wonders whether the others represent Lady Anne and Francis.

THE MANUSCRIPTS OF THE AUTHORIZED VERSION. In reply to an enquiry, his Grace, The Archbishop of Canterbury wrote on 26th October that he could throw no light upon the disappearance of all the manuscripts of the 54 translators of the A.V. of 1611. He admitted that he had never investigated the question, and suggested that perhaps The Rev. Professor Claude Jenkins, Professor of Ecclesiastical History at Oxford, might be able to give some information. He was not, however, able to enlighten us on the matter, and says:

"The documents to which you refer are not very likely to be preserved, though rough drafts might be found perhaps by trying to trace family papers, though I have not so far succeeded in doing so. The paper-room at Lambeth Palace was ransacked, and five cartloads of paper taken away, when Archbishop Laud was in the Tower. I have found some in The Public Record Office, and it is possible that something might turn up some day among the Royal Collection at Windsor, or in the British Museum. However, none of these papers is at present accessible because they have been sent away. I know, in any case, there is no ground for hope. though one may cherish it. Any papers at the printers were probably destroyed by the great fire."

SHAKESPEARE AND THE B.B.C. It is by no means the first time that we have called attention to the ignorance about Shakespeare and his period displayed at Broadcasting House. Those who listened to the version of "'The Merry Wives' " on Sunday evening, 22nd November, will be interested in the following letter sent to the editor of *The Radio Times*. Much of the play was sacrificed to find time for an absurd prologue, and interpolated soliloquies by W.S. It was not mentioned who the author was. It was merely stated to have been arranged and produced by Peter Creswell.

The Editor, "The Radio Times."
Sir,

"HER MAJESTY DESIRES MASTER SHAKESPEARE."

Somebody's Elizabethan history needs brushing up! Sir Christopher Hatton was, last Sunday, brought back from the grave to introduce Shakespeare to Queen Elizabeth. Hatton died in 1591 but, according to the commentators *The Merry Wives* was not written before 1598. There is no foundation in fact for the legend that the comedy was written at the command of the Queen, nor is there any evidence that she and the player ever met in conversation. [In view of the social status of players, such a meeting as was represented in the episode preceding the performance of the play would have been utterly out of the question. No commoner was admitted to the presence of the Tudor despot. Etiquette, and fear of personal safety, forbade it, but here both were left apparently alone in the room.

Why not stick to fact and reason where historical persons are concerned?]

I am, Sir,
Your obediently,
R. L. EAGLE.

That part of the letter shown between brackets was "blue-pencilled!"

# SIXTEENTH CENTURY COPYRIGHT.

*Reprinted from* BACONIANA, *October*, 1903, *by C. Y. C. Dawbarn, M.A.*

ON page 48 of his "Life of Shakespeare," the late Sir Sidney Lee in a note writes: "But in the absence of any law of copyright, publishers often defied the wishes of the owner of manuscripts." As all his elaborate theories of the authorship of the early Plays are dependent upon the truth of this statement, surely he should have tested its accuracy before commiting himself to so much "good" argument on unsound premises. He would have found it a simple matter only involving the slightest industry. The law and history of copyright is fully discussed in Millar *v* Taylor, 4, Burrows, 2,303, and in Donaldson *v* Becket founded on it, in the House of Lords, and reported with it.

Both were tried in the year 1769, and in the former, in his declaration, the plaintiff, Andrew Millar, complained that Robert Taylor injuriously printed without his consent "The Seasons," by James Thomson, whereby he suffered damage, &c.

The defendant pleaded the general issue, "not guilty," and on the trial the jury found that James Thomson had composed an original composition, "The Seasons," and printed and published it, and that the said Andrew Millar had purchased it, and the jurors then further found

"That from the time of the said purchase, the said Andrew Millar hath printed and sold the said work as his property, and now hath and constantly hath had a sufficient number of books of the said work exposed to sale at a reasonable price. And the said jurors upon their oath, further say, that *before* the reign of her late Majesty, Queen Anne, it was usual to purchase from authors the perpetual copyright of their books, and to assign the same from hand to hand for valuable consideration, and to make the same the subject of family settlements for the provision of wives and children. And the said jurors upon their oath further say that the Stationers' Company, to secure the enjoyment of the said copyright as far as in them lay, made several bye-laws, particularly the two following:—

"'At an assembly of the masters and keepers, or wardens and commonalty of the mystery or art of stationers of the City of London, held at their common hall in the parish of St. Martin, Ludgate, in the Ward of Farringdon Within London, on Wednesday, the 17th day of August, 1681, for the well-governing the members of this company, the several laws and ordinances hereinafter mentioned were then made, enacted and ordained by the masters and keepers, or wardens and commonalty of the mystery or aid of stationers of the City of London, in manner and form following, viz.:—

"'And whereas several members of this company have great part of their estates in *copies*; and by ancient usage of this company; where any book is *duly entered* in the register-book of this company to any member or members of this company, such person to whom such entry is made, is and always hath been reputed and taken to be PROPRIETOR of such *book or copy, and ought to have* the sole printing thereof; which privilege and interest is now *of late, often violated and abused*; it is, therefore, ordained that where *any entry or entries* is, or are, or hereafter shall be duly made, *of any book or copy* in the said *register-book of this company*, by or for any *member or members* of this company, that in such case if *any member* or members of this company shall thereafter, *without the license or consent of such member or members* of this company for whom such entry is duly made in the register-book of this company, or his or their assignee or assigns, PRINT, or CAUSE *to be* PRINTED, *import, or* CAUSE to be IMPORTED from beyond the seas or elsewhere *any such copy or copies, book or books, or any*

*part* of any such copy or copies, book or books; or shall sell, *bind, stitch,* or expose the same or any part or parts thereof *to sale,* that then such member or members so offending shall FORFEIT to the masters and keepers, or wardens and commonalty of the mystery or art of stationers of the City of London, the sum of *twelvepence for every such copy or copies, book or books, or any part of such copy or copies, book or books, imprinted, imported, sold, bound, stitcht, and exposed to sale contrary hereunto.*' "

On these findings the judges delivered their opinion separately, Mr. Justice Willes beginning.

After clearing away preliminary matters, he said:—

"Therefore the *author's title to the copy* depends upon two questions: 1st. Whether the copy of a book or literary composition belongs to the author by COMMON LAW: 2nd. Whether the COMMON LAW RIGHT of *authors* to the copies of their *own* works is TAKEN AWAY by 8 Anne, c. 19. The *name* copy of a book which has been used for ages, as a term to signify the SOLE right of printing, publishing, and selling, shews the species of property to have been long known, and to have existed, in fact, and usage as long as the name.

"Till the year 1640, the crown exercised an unlimited authority over the press; which was enforced by the summary powers of search, confiscation, and imprisonment given to the Stationers' Company all over the realm, and the dominions thereunto belonging, and by the then supreme jurisdiction of the Star Chamber without the least obstruction from Westminster Hall, or the Parliament in any instance. Whether *before* 1640, copyrights existed in this kingdom upon principles and usage can be only looked for in the Stationers' Company, or the Star Chamber in Acts of State. . . .

"The decree of the Star Chamber in 1556 regulating the manner of printing, and the number of presses is confirmed, with additional penalties, by ordinances of the Star Chamber, signed by Sir N. Bacon, Lord Burleigh, and all the most eminent Privy Counsellors of that age. . . .

"By another decree of the Star Chamber, 23rd June, 1585, 28 Eliz., Art 4, every book &c. is to be licensed, nor shall anyone print any book-work or copy against the form or meaning of any restraint contained in any statute or laws of this realm, or in any injunction made by her Majesty in her Privy Council or against the true intent and meaning of any letters patent, commissions, or prohibitions under the great seal; or contrary to any allowed ordinance set down for the good government of the Stationers' Company.

"A Proclamation of the 25th Sept., 1623, 21 Iac. I., recited the above decree of 28 Eliz., and that the same had been evaded amongst other things by printing beyond sea, such allowed books, works, or writings, . . . and this Proclamation enforces the said decree.

"By another decree of the Star Chamber, made on the 11th July, 1637, Article 7th, no person is to print or import (printed abroad), any book or copy which the Company of Stationers or any other person hath, or shall by any letters patent, order or entrance in their register-book, or otherwise, have the right, privilege, authority, or allowance, SOLELY to print.

"These are all the Acts of State relative to this matter.

"No case of a prosecution in the Star Chamber for printing *without license* or against letters patent, or pirating another man's copy, or any other disorderly printing has been found. Most of the judicial proceedings of the Star Chamber are *lost* or *destroyed*.

"But it is certain that down to the year 1640 copies were protected and secured from piracy, by a much speedier and more effectual remedy than actions at law or bills in equity.

"No license could be obtained to print another man's copy, not from any prohibition, but because the thing was *immoral, dishonest, and unjust*. And he who printed without a license was liable to great penalties. . . .

"But in 1640, *the Star Chamber was abolished*; the troubles began soon after. The King's authority was set at naught: all regulations of the press and restraints of unlicensed printing, by Proclamations, decrees of the Star Chamber,

and charter powers given to the Stationers' Company were deemed to be, and certainly were illegal."

Mr. Justice Willes then continues to sketch the subsequent course the law took down to the time of the case the Court was then trying. In the result, the judges found, Mr. Justice Yates dissenting, that—

"There is a common law right of an author to his copy; that it is not taken away by the Act of the 8th of Queen Anne, and that judgment ought to be for the plaintiff."

This matter in the case of Donaldson *v*. Becket and others (reported 2408 S.C.) came before the House of Lords upon an appeal from a decree of the Court of Chancery founded upon this judgement, and what took place was as follows:—

On 9th February, 1774, the judges were directed to deliver their opinions on the five questions—

(1.) Whether at common law an author of any book or literary composition had the sole right of first printing and publishing the same for sale, and might bring an action against any person who printed, published, and sold the same without his consent?

(2.) If the author had such right originally, did the law take it away upon his printing and publishing such book or literary composition; and might any person afterward reprint and sell, for his own benefit, such book or literary composition against the will of the author?

(3.) If such action would have lain at common law, is it taken away by the statute of 8th Anne? And is an author by the said statute precluded from every remedy, except on the foundation of the said statute, and on the terms and conditions prescribed thereby?

(4.) Whether the author of any literary composition and his assigns had the sole right of printing and publishing the same in perpetuity by the common law?

(5.) Whether the right is any way impeached, restrained, or taken away by the Statute 8th Anne?

On these five questions eleven judges delivered their answers, with their reasons, as follows:

As to question (1.) eight to three replied, Yes.
As to question (2.) seven to four replied, No.
As to question (3.) six to five replied, Yes.
As to question (4.) seven to four replied, Yes.
As to question (5.) six to five replied, Yes.

Thus in the result by a large majority (still larger if Lord Mansfield be reckoned, for he did not speak, as it was very unusual for a Peer to support his own judgment in an appeal to the House of Lords), the judges held there was a common law right of copyright in perpetuity which was not lost by printing or publication, but which was taken away by the Statute of 8th Anne.

Thus we see that up to 1640 there was the fullest possible copyright rigorously and promptly enforceable by the Star Chamber. An illegal tribunal may be, but whilst in existence none the less terrible on that account. And this it particularly was at the time when the Plays were written or given to the public.

Thus it is clear Sir Sidney Lee wrote the life of Shakespeare under a misapprehension of what the law really was, and could not speak with propriety of surreptitous printing of quartos, the pirate printer Jaggard, and that literary works passed beyond the author's control, for the law then recognised a natural right in an author to the creation of his brain.

Here leaving Sir. Sidney Lee; the finding of the jury that it was the custom then or soon after for literary works to be settled for the benefit of wives and children, suggests an interesting enquiry—How was it Shakespeare makes no mention of such valuable literary property in his will? He may have been careless of his fame, but of his property never. Granting his hands were tied as to the earlier Plays, there were at least half a dozen Plays in the Folio of 1623, till then unknown to the world, in which he must have had unfettered rights as the author, and yet he makes no mention of them, nor remotest reference to them.

When we couple this fact with the other, that in the Folio of 1623 are some seven to ten thousand lines absolutely unknown in any form before 1616, the year of his death, we are constrained to ask, Could he really have been the author of them?*

Mr. Sidney Lee places *Felix and Philomela* as early as 1584, and if this Play is the original of *Two Gentlemen of Verona*, as he supposes, we have from 1584 to 1623 one continuous production of the Shakespearean Plays. If Bacon wrote them, they show a natural and steady progression from the early productions of an immature genius to the masterpieces of the world. There is no difficulty as to copyright, the adaption of early Plays becomes—after Bacon's method of working—the re-writing of old materials and the complete collection in the Folio violates no law of property or probability.

If Shakespeare wrote them—well, no two critics are agreed as to how they have come down to us—the difficulties of law and fact to be explained and reconciled are simply insuperable, and the mystery involved in the writing of the earlier Plays is only equalled by the standing marvel how the Folio was ever preserved to us at all.

That Bacon should have a complete edition of his work ready for the press at any moment, should alter it right up to the last moment, should alter whilst even the edition itself was being printed off, is not merely probable, it is natural, and what would one expect.

That these same services should be done for an author in his grave seven years, that a most perfect collection of his writings should be gathered together from every source and altered and revised and re-revised, is so absolutely improbable that it verges on the impossible.

C. Y. C. DAWBARN.

*Sir Sidney Lee mentions, on page 308 of his "Life of Shakespeare," an interesting fact, that even copies of the Folio itself struck off later differ occasionally from the earlier copies.

# BACON, SHAKESPEARE AND NASHE

## SOME CURIOUS OBSERVATIONS.

By W. S. MELSOME, M.A., M.D.

*Shak.* What a piece of work is a MAN! . . . in FORM and moving how express and admirable! in action how like an ANGEL. (*Ham.*, II. 2. 316).

*Bacon* "*The assumption or approach of MAN to the Divine or ANGELICAL nature is the perfection of his FORM.*" (*Works* V, p. 12).

*Bacon* "*As men in sickness, finding no remedy, toss and roll from place to place, as if by change of position they could get away from their disease.*" (*De Aug.* VII. II.)

Nashe "You may imagine what a terrible fit he is in, by his tossing and turning from place to place to recover rest, though it torment him much the more." (Vol. I, p. 242—*Grosart*).

We pass from man's ANGELICAL nature to ANGELICAL MUSIC.

*Nashe* "Towards Venice we progressed." (Vol. V, p. 65).

*Nashe* "I saw a summer banquetting house belonging to a merchant, that was the marvel of the world, and could not be matched except God should make another paradise. It was built round of green marble, like a theatre without: within there was heaven and earth comprehended both under one roof, the heaven was a clear over-hanging vault of crystal ("This brave o'erhanging firmament, this majestical roof"—*Hamlet*, II. 2. 312), wherein the sun and moon, and each visible star had his true similitude, shine, situation, and motion, and by what enwrapped art I cannot conceive, these spheres in their proper orbs observed their circular wheeling and turnings, making a certain kind of soft ANGELICAL murmuring music in their often windings and going about." (Vol. V, p. 119, ed. *Grosart*).

*Shak.* "There's not the smallest orb which thou behold'st
But in his motion like an ANGEL sings."
(*Merch. of Ven.*, V. 1. 60).

This "soft angelical murmuring music" is the "music from the spheres," which we read of in Twelfth Night. (III. 1. 121).

*Nashe* "Which music the philosophers say in the true heaven, by reason of the grossness of our senses, we are not capable of." (Vol. V, p. 119).

*Shak.* Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.
(*Merchant*, V. 1. 63).

*Nashe* "This muddy vesture of decay" is what Nashe calls the "flesh rind" of the soul (Vol. IV, p. 173—*Grosart*), and when, at death, the immortal soul has shuffled off the "mortal coil" which grossly closes it in, it mounts upward, while the gross flesh sinks downward:—

*Shak.* Mount, mount, my soul! thy seat is up on high;
Whilst my gross flesh sinks downward, here to die.
(R2, V. 5. 112).

*Bacon* "*The heavens turn about in the most rapid motion, without noise to us perceived; though in some dreams they have been said to make an excellent music.*"
(*Sylva*, § 115).

For the harmony of the spheres we must turn to the *De Augmentis* II. XIII:—

*Bacon* "*Of the two insignia which Pan bears in his hands, the one represents harmony, the other empire. For the pipe of seven reeds plainly denotes the consent and harmony, or the concords and discords of things, which is caused by the motion of the seven planets.*"

You will notice that Nashe and Shakespeare are dealing with a merchant of Venice, and the first Nashe quotation ends with "going about" and the first quotation from Bacon begins with "The heavens turn about."

Leaving these "dreams" behind us, let us turn to sounds and noises which can be heard:—

*Bacon* "*Waters in the noise they make as they run, represent to the ear a trembling noise; and in regals (where they have a pipe called the nightingale-pipe, which containeth water) the sound hath a continual trembling; and children have also little things they call cocks, which have water in them; and when they blow or whistle in them, they yield a trembling noise; which trembling of water hath an affinity with the letter L.* (*Sylva*, § 172).

"*All metals quenched in water give a sibilation or hissing sound (which hath an affininty with the letter Z)*"
(§ 176).

Again in section 200:—

*Bacon* "*As trembling of water hath resemblance with the letter L; quenching of hot metals with the letter Z; snarling of dogs with the letter R . . . .*"

*Shak.* Doth not Rosemary and Romeo begin both with a letter?

Ay, nurse; what of that? both with an R.
Ah, mocker! that's the dog's name.
(*Romeo*, II. 4. 222).

*Nashe* They arre and bark at night against the moon
(Vol. VI, p. 115—*Grosart*)
Cynics they are for they will snarl and bite.
(Ib., p. 117).

And if another dog comes near them while they are eating their meat they will R and R and R; and that is why R is "the dog's name" in Romeo and Juliet; and Romeo is a "mocker" because, when he says R, he is mimicking the dog.

Where do all the noises of animals and birds come from? According to Bacon they come from their lungs, which expel the air, "which through the ARTIRE, throat and mouth maketh the voice" (*Sylva*, §199); and because the voice of singing birds is sweeter than the voices of beasts, he writes: "What better gorge or ARTIRE birds have may be further inquired" (*Sylva*, §238), and in section 174 he speaks of the "weasil or wind-pipe (which we call aspera arteria)." Mr. Spedding says, "Aristotle uses arteria for the windpipe exclusively." (*Works* II, p. 406, note).

It was called aspera arteria because the ribs of cartilage, which keep it uniformly distended, make it feel rough to the fingers, whereas the arteries (which in former times were thought to be air tubes) in healthy men and animals are smooth.

Who was responsible for introducing "Each petty ARTIRE" into the first folio of Hamlet (I.4.)? The date of this is 1623,* and William of Stratford died in 1616; but in 1596 Nashe wrote: "The next rat he seized on he made an anatomy of, and read a lecture of 3 days long upon every ARTIRE," etc. (Vol. III, p. 97; ed. Grosart).

## HARSH AND UNTUNABLE SOUNDS.

Now turn to section 171, which comes immediately before the noise of running water just recorded, and you will see that Bacon says "a lute-string if it be merely unequal in its parts, giveth a harsh and untunable sound." We find Shakespeare using the same two words, where, speaking of bad news, he writes "they are harsh, untunable and bad." (T. G.Verona, III, 1. 208)

Let us now consider reflected sounds which are called echoes.

Sylva Sylvarum was published in 1626, but the materials for this book were collected by Bacon between childhood and death, so it is difficult to determine the date of discovery of any particular piece; but in the case of reflected sounds or echoes we can make a very

*It was not until the 6th Quarto of 1637 that "artire" became "artery."

near guess. If you turn to section 249 you will see that Bacon discovered his twenty echoes in an old roofless chapel at Pont-Charenton "some three or four miles from Paris." This was while he was staying with our ambassador between the latter part of 1576 and the early part of 1579 when his father died. On the next page (Sylva Sylvarum §253) he tells us how a "quire of echoes" is obtained; but these "twenty echoes" and "quire of echoes" were not recorded in print before 1626 (nearly 50 years later). In the meantime Venus and Adonis is published in 1593, where we have, within the space of seven lines (834-40),

> And twenty echoes twenty times cry so,
> And still the choir of echoes answers so.

If William of Stratford died in 1616 he could not have borrowed from the Sylva Sylvarum of 1626; and as Bacon discovered his twenty echoes at least 15 years before the publication of Venus and Adonis he had no need to borrow from any man.

It may seem strange that Nashe should call the "muddy vesture of decay" the "flesh-rind" of the soul, but is it not equally strange that Shakespeare should liken it to the bark of a tree?

*Shak.* Ay me! the bark peel'd from the lofty pine,
His leaves will wither and his sap decay;
So must my soul, her bark being peel'd away.
(*Lucrece*, 1167).

So must my soul, her flesh-rind peeled away.

All these coverings of the soul are summed up in Bacon's works in the Latin word tegmen:—

Vestes (corpus scilicet nostrum, quod animae loco tegminis est).
(*Works* I, p. 598).

(Our garments, that is our bodies, which are as the clothing of the soul).

Coming from one kind of bark to another, they still seem to think alike. In Romeo and Juliet the bark is a boat:—

*Shak.* . . . . . In one little body
Thou counterfeit'st a bark, a sea, a wind;
. . . the bark thy body is.
(III. 5. 131).

And Richard III speaks of himself as

*Shak.* "Being a bark to BROOK no mighty sea."
(R3, III. 7. 162).

*Bacon* "*We have ships and boats for going under water and BROOKING of seas.*" (*Works* III, p. 163).

*Nashe* "He is first broken to the sea in the herring man's skiff or cock-boat, where having learned to BROOK all water." (Vol. V, p. 240—*Grosart*)

*Nashe* "I'll perform as much as he that went about to make a diving boat twixt Dover and Callis."
(Vol. III, p. 58).

*Bacon* *And "I have heard also of a sort of machine or boat capable of carrying men under water for some distance."*
(*Nov. Org.*, II. 50).

*Bacon* *"Seeing now, most excellent King, that my little bark, such as it is, has sailed round the whole circumference of the old and new world of sciences . . . But there still remains Sacred or Inspired Divinity; whereof however if I proceed to treat, I shall step out of the bark of human reason, and enter into the ship of the Church."*
(*Works* V, p. 111)

*Nashe* "Our garments (which are cases and covers of our bodies)" (Vol IV, p. 213).

*Shak.* How often dost thou with thy case, thy habit,
Wrench awe from fools (*Meas.*, II. 4. 137).

*Nashe* "Uncased him of his habiliments."
(Vol. V, p. 261).

*Shak.* "Plated (cased) in habiliments of war
(R2, I. 3. 28).
"Like plated Mars." (A. & C., I. 1. 4).

*Shak.* "Do you not see Pompey is uncasing for the combat?"
(L.L.L., V. 2. 707)

*Shak.* "Bid him leave off the lion's case he wears"
(*Edward* III, I. 1 98).

*Nashe* "Being the basest cowards under heaven, covering an ape's heart with a lion's case."
(Vol. III, p. 231).

Some hide their cowardice behind a mass of hair:—

*Shak.* How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars,
Who, inward search'd, have livers white as milk,
(*Merch.*, III. 2. 83).

For "white liver" in Nashe we must turn to Vol. V, p. 20, and in place of "inward search'd" we must read "narrowly sifted":—

*Nashe* "O how my soul abhors these buckram giants, that having an outward face of honour set upon them by flatterers and parasites have their inward thoughts stuft with straw and feathers, if they were narrowly sifted."
(Vol. II, pp. 131-2).

We now come to the silent man who makes little or no noise.

*Bacon* "Silence is the style of wisdom."
(*De Aug.* VI. III; Ex. Antithetorum).

*Shak.* O my Antonio I do know of these
That therefore only are reputed wise
For saying nothing. (*Merchant*, I. 1. 95).

Then "beware

*Moore* You talk not over much for 'twill betray thee,
Who prates not much seems wise, his wit few scan.
(III. 2. 36.)

Moreover

*Bacon* "*Silence is the virtue of a fool, and therefore it was well said to a man that would not speak . . . if you are a fool you are wise.*"
(*Exempla Antithetorum*)

*Bible* "Yea, a very fool when he holdeth his tongue is counted wise." (Prov. 17, 28).

*Moore* For "The tongue blabs tales of the imperfect man."
(*Sir Thomas Moore*, III-2).

Bacon and Shakespeare had contempt for consonants:—

*Bacon* "*The lawyers are the vowels of The House; the rest of the members, without their aid, being poor helpless consonants, incapable of sound or utterance.*"
(*Commentarius Solutus*).

*Shak.* "quis, quis, thou consonant?"
(L.L.L., V.1.55).

The dog's "R" in Romeo and Juliet ("R is for the dog," II-IV, 181), without the aid of a vowel, is a poor helpless consonant incapable of sound or utterance, and that is why Nashe added a vowel to each of his R's:)

"They arre and bark at night against the moon."

## WHISTLING OR HOLLOW SOUND.

*Bacon* "*The whistling or hollow wind yieldeth a singing or exterior sound . . . and therefore we see, that when the wind bloweth hollow, it is a sign of rain.*"
(*Sylva* § 188).

*Shak.* And by his hollow whistling in the leaves
Foretells a tempest and a blustering day.
(1H4, V. 1. 5).

*Bacon* "*There are certain hollow blasts of wind and secret swellings of seas before a tempest.*" (*Ess.* 15).

*Shak.* As, by proof, we see
The waters swell before a boist'rous storm
(R3, II. 3. 43).

*Bacon* "*If a clear and dry south wind continue long, it is very pestilential.*" (*Works* V, p. 155).

*Nashe* "Ab Aquilone omne malum; and the south wind ever brings corruption." (Vol. I, p. 188).

*Shak.* "All the contagion of the south light on you" (Coriol., I. 4. 30).

*Shak.* "The rotten diseases of the south." (*Troilus*, V. 1. 20).

*Shak.* The south fog rot him (*Cymb.*, II. 3. 136).

*Shak.* The foggy south puffing with wind and rain (*As You*, III. 5. 50).

Turn to Works V, p. 154:—(*Historia Ventorum*, 1622)

*Bacon*
- Under No. 1. "The south wind with us is rainy."
- Under No. 8. And "pestilential." (p. 155).
- Under No. 13 "The south wind . . . if it lasts or becomes violent . . . brings on rain" (Ib.)
- Under No. 25 "In a south wind . . . pestilential diseases are more frequent." (P. 156).

## SINGING SOUNDS.

We have seen above that

*Bacon* "the whistling or hollow wind yieldeth a singing sound."

*Shak.* "Another storm brewing; I hear it sing i' the wind." (*Tempest* II. 2. 19).

*Shak.* "The wind did sing it to me." (Ib., III. 3. 97).

*Shak.* "A man may hear this shower sing in the wind." (*Wives*, III. 2. 38).

The parallelisms quoted above are by no means exhaustive. They could be continued almost indefinitely. But sufficient has been put before the reader to justify my conclusion that all the quotations came from Bacon, and that he wrote under the three names (besides others) which occur on the Northumberland Manuscript.

# THE BIRTH OF THE NAME SHAKE-SPEARE.

By Mrs. Vernon Bayley.

HOW did Francis Bacon think of the name Shake-speare? A reference to the October Eclogue of the Shepherd's Calendar will show how under the Mask of Spencer, Bacon seems to have originated the pseudonym of Shake-speare.

In stanzas 19 and 20 of the October Eclogue the Author tells us how he could change his style and write dramatic poesy.

" . . how I could reare the Muse on stately stage
"and teach her tread aloft in buskin fine
"with quaint Bellona in her equipage."

Now the buskins suggest the dramatic form, and about this time the Shake-speare plays began to appear anonymously.

Let us now turn to the 19th and 20th stanzas and the Glosse:

*Verses* 19 *and* 20,

Thou kenst not PERCIE how the rime should rage.
O if my temples were distained with wine,
And girt in Girlonds of wild Ivie twine,
How I could reare the Muse on stately stage,
And teach her tread aloft in buskin fine,
With queint BELLONA in her equipage.

But ah, my courage cooles ere it be warme,
For thy content is in this humble shade
Where no such troublous tides han us assayde,
Here we our slender pipes may safely charme.

PIERS.

And when my Gates shall han their bellies laide,
CUDDY shall have a Kidde to store his farme.

*Cuddies Embleme*: Est Deus in nobis Agitante calescimus illo, etc.

GLOSSE.

*O if my*: he seemeth heere to be ravished with a poeticall furie. For (if one rightly marke) the numbers rise so full, and the verse groweth so bigge, that it seemeth hee had forgot the meannesse of shepheards state and stile.

*Wild Ivie*: for it is dedicate to Bacchus, and therefore it is said, that the Maenades (that is, Bacchus frantick priests) used in their sacrifices to carry Thyrsos, which were pointed staves or Javelins, wrapped about with Ivie.

*In Buskin*: It was the manner of poets and players in Tragedies, to wera buskins, as also in Comedies to use socks and light shooes: So that the buskin in poetrie, is used for tragicall matter, as is said in Virgill, '*Sola Sophocleo tua carmina digna cothurno.*'

*Queint*: And like in Horace, *Magnum loqui, nitique cothurno,*' strange Bellona the godesse of battell, that is Pallas which may therefore well be called queint, for that (as Lucian saith) when Jupiter her father was in travaile of her, he caused his sonne Vulcan with his axe to heaw his head. Out of which leaped out lustily a valient Damsell armed at all points: whom Vulcan seeing so faire and comely, lightly leaping to her, proferred her some curtesie, which the Lady disdaining, shaked her speare at him, and threatened his saucinesse. Therefore such strangenesse is well applied to her.

*Equipage*: order. *Tydes*: seasons.

*Charme*. temper and order. For charmes were wont to be made by verses, as Ovid saith, '*Aut si carminibus.*'

The gloss explains under the heading of "Queint Bellona" in her equipage etc , shaked her spear at Vulcan

On the same page of the Eclogue we have high on the right hand side, verse 14, a question by Piers (who is spelt Percie in verse 19) He asks Pearlesse Poetrie "Where is thy place? If not in Princes palace thou dost sit." This is followed later by "No brest doth thee embrace."

It is significant that near this stanza on the left-hand side of the page is verse 8 which speaks of faire Eliza and the worthy she loves "the best that first the white bear to the Stake did bring."

The Frontispiece of the 1611 and 1617 folios of Spenser's works has on the left side a shepherd with a bear above his head, whilst on the right side facing him there is a shepherdess, surmounted by a lion (arms of England).

Turning now to stanza 8 we see that he selects the Queen as the properest person to whom his aspiring Muse should address herself.

*Stanza* 8.

There may thy Muse display her fluttering wing,
And stretch her selfe at large from East to West:
Whither thou list in faire ELISA rest,
Or if thee please in bigger notes to sing,
Advance the worthy whom she loveth best,
That first the white Beare to the stake did bring.

Because Princes palaces are the fit abode of the child of Poesy, as shown in Stanza 14.

*Stanza* 14. . . .

O peerlesse poesie, where is then thy place?
If not in Princes palace thou doost sit,
(And yet is Princes palace the most fit)
No brest of baser birth doth thee imbrace;
Then make thee wings of thine aspiring wit,
And, whence thou camst, flie back to heaven apace.

With reference to the above we now turn to the Glosse;

"*Cuddy*" I doubt whether by Cuddy, be specified the Author's self or some other.

"*Eliza*" the person of our most gracious sovereign (whom as before he calleth Elisa). The worthy he meaneth (as I guess) the most honourable and renowned the Earl o Leicester.

NOTE. See frontispiece to this number.

## ALLUSIONS AND ALLEGORIES.

By A. A. LEITH.

THE words that head this article precede one of the most important and interesting sentences in Bacon's WISDOM FOR ANCIENTS: "I retain a high value for ancient mythology". "The earlier ages," he goes on to say, "made use of tropes and figures, happy if they afforded matter and occasion for noble contemplation." With ready learning he then pens in detail fifty-three Fables from the poets of Greece, mythology that a score of times adorns the Immortal Plays with startling parallel.

Two lists follow, one from Bacon's *Wisdom of the Ancients*, the other transcibed from the Plays.

CYCLOPS, of Ministers of Terror. "forging thunderbolts . . . they hammered out bolts."

*Hamlet* informs of the "Cruel Cyclops hammer" and of "their deeds without *remorse*."

ENDYMION. "The goddess Luna," says Bacon, "while he (Endymion) lay reposing in his cave, descended frequently from her sphere to enjoy his company whilst he slept, and then go up to heaven again."

The Merchant of Venice has it.—(act V. Scl.) "The mean sleeps with Endymion and would not be awaked."

ORPHEUS. "A perfectly divine person skilled in all kinds of harmony . . . drawing all things after him." Bacon descants on "the melody and sweetness of his harp and voice." . . . the efficacy of his harmony even "caused the trees and stones to remove and tells us that "he drew the wild beasts after him." Proteus declares in Two Gentlemen of Verona, "Orpheus' lute whose golden

ouch made tigers tame." Merchant of Venice records (A5 s.1) 'Orpheus drew trees and stones." A song in Henry VIII (A.3. s.1.) 'Orpheus with his lute made trees bow themselves," "enchanting harmony is the poet's joy."

CUPID, or An Atom; is endowed by Bacon with blindness and perpetual infancy, "elegantly drawn a perpetual child," one of whose attributes is archery. Shakespeare's definition of Cupid is "a child, little, young, a lad." The allegory of Cupid is used in the Plays fifty-one times. Helena, in the M.N. Dream (A.1. Sc. 1) explains 'Love looks not with the eyes but with the mind, and therefore is winged Cupid painted blind." Both Much Ado (A.1. Sc.1.) and Lear (A.4. Sc. 6.) name him "blind Cupid," and six plays allude to the Archer and his arrows, "belt, fiery arrows, bow-string and butt-shaft."

SIRENS. Bacon lays stress on the "pernicious incentive to pleasures" of the Sirens, who "detained sailors by their music . . ." "in order to captivate," and on the "manifold artifice and destructiveness of their songs."

Antipholus, in Comedy of Errors, (A.3. Sc. 2.), cries, "Sweet mermaid with thy note, drown me . . . sing Siren."

ATALANTA, or Gain. Pursuit of golden fruit and natural swiftness. This fable according to Bacon, "seems to contain a noble allegory of the contest between art and nature."

Celia, in A.Y.L. I. (A. 3. Sc. 2.), ascribes to Rosalind "Atalanta's better part," by the artful swiftness of her in winning her race over nature and temptation; Jacques has a sly allusion to "Atalanta's heels."

NARCISSUS. "Emblem of self-love," writes Bacon. He is "extremely beautiful and comely . . . pleased with himself and scorning the world."

Cleopatra alludes to this fable and cries "Hadst thou Narcissus in thy face, to me thou wouldst appear most ugly." (A.2. Sc. 5.).

FAME. Bacon, anxious to make clear this allegory tells of the Giant's sister of that name, epitome of scandal and detraction.

Benedick in Much Ado (A.2. Sc.1.), after his diatribe against Beatrice avers "I have played the part of Lady Fame."

DAEDALUS or Mechanical Skill, explains Bacon, produced the monster, minotaur and invented and built a labyrinth for security. This execrable artist famous for wicked inventions, was persecuted by Minos.

First part of Henry VI (A.5. Sc.3.) presents Suffolk, in fear of "that labyrinth, there Minotaurs and ugly treasons lurk," while in the third part the king exclaims, "I Daedalus,"* and in the same part of the play alludes to "Minos the persecutor." (A.5. Sc.6.).

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*I, Daedalus; my poor boy, Icarus
Thy father, Minos, that denied our course;
The sun, that sear'd the wings of my sweet boy,
Thy brother Edward.
*III. Henry VI, v. 6.*

ICARUS or Middle way. Bacon meditates profoundly on Icarus, son of Daedalus, ordered by his father "neither to soar too high nor fly too low, . . . he soared aloft and fell down headlong." The fable teaches, Bacon says, "excess on the one side and defeat on the other," "but, he adds "there is some magnanimity in excess."

First part of Henry VI (A.4. Sc.7.) presents Talbot mourning his valiant son, "whose over-mounting spirit . . . winged thro' the sky, . . . and there died my Icarus, my blossom in his pride."

SCYLLA AND CHARYBDIS, the Middle Way. Bacon warns of "difficulty and danger in passing those straits."

Launcelot, in The Merchant (A.3. Sc. 5.) alludes with point to Scylla and Charybdis.

PAN, or Universal Nature. Bacon honours this fable as the "noblest of all and as "pregnant with the mysteries and secrets of nature and the universe;" saying "the ancients, with absurdity and ignorance held it proceeded from Penelope, for Pan was long before the time of Ulysses."

Shakespeare echoes to the tune of, "this wide and universal theatre," "this universal earth," "great creating nature," "bountcous nature," "the mystery of the cunning hand of nature," Troilus and Cressida (A.1. Sc.3.) proclaims with deep philosophy, "One touch of nature makes the whole world kin." The later allegory of the Greeks connecting Penelope with her troth to Ulysses, is clear to the playwright.

ACTEON, or a curious man. A driver into secrets Bacon instructs us that Acteon, chancing to see Diana naked, was turned into a stag, with horns.

Lavinia, in Titus (A.2. Sc.3.) Ford in Merry Wives (A.3. Sc.2.( both make allusion to the allegory, "planted with horns as was Acteon;" Ford alludes pointedly to "Sir Acteon, wise and secure."

PERSEUS, or War. Allegory of deep mystery to Bacon who connects him both with Pallas Athene and the darting forth of "winged Pegasus."

Nestor, in Troilus and Cressida (A.1. Sc.3.), describes the warrior Hector, hot as Perseus, and alludes to 'Perseus' horse "feathered like Mercury" while Henry IV (A.4. Sc.1.)and Henry V. (A.3. Sc.7.) sets forth "fiery Pegasus," "*qui a les narines de feu*," and "It is a beast for Perseus, he is pure air and fire." Thrice allusion is made to Pallas Athene in the Plays.

PROTEUS, says Bacon, "changed into all kinds of shapes."

Gloucester, In Third Henry VI (A.3. Sc.2.), says "I can change shapes with Proteus."

Prometheus, or State of Man. Wisdom of the Ancients tells that, by Jupiter's command, Prometheus was "brought to Mount Caucasus and fastened to a pillar so firmly that he could no way stir."

Aaron, in Titus And. (A.2. Sc.1.) says of Tamora, "faster bound than is Prometheus tied to Caucasus."

MERCURY, the eldest legend in Greek and Roman literature

is beloved of Bacon, who names him, "messenger of the gods "and "word of God." He gave despatch to Perseus and "wings to his heels."

Shakespeare, intimate with Mercury's allegory, (K. John A.4. Sc.2.) conjures the Bastard with, "Be Mercury, set feathers to thy heels and fly." Gloucester, in Richard III (A.2. Sc.1.) pointedly alludes to "winged Mercury," and, when King, exclaims, "fiery expedition be my wing, Jove's Mercury, Herald for a king." Troilus (A.2. Sc.2.) values the allegory and commends him who sets "the very wings of reason to his heels and flies like chidden Mercury from Jove." Jupiter, whose classical name is Jove, is as familiar to Bacon's pen as the household word and has his reflection over a hundred times in the plays.

So, with equal knowledge, equal learning, equal appreciation of eternal truth, the poet's pen transcribed, whether under the pseudonym of Bacon or Shakespeare. Izaak Walton rings up the curtain on Francis Bacon with fine acumen: "Great Secretary of Nature and all Learning;" while George Herbert, Public Orator of Cambridge, asks, "Who is this?" in his beautiful dedicatory poem, (1620) to "The most Illustrious Francis of Verulam, "The Leader of Ideas, The High Priest of Truth, consecate Master of Arts, Master of all things thou couldst name . . . Steward of Light as is the sun . . . Brutus of Literature, brightness of the mental eye . . . winging his way o'er all the ancients bring . . . fetching from his own mighty brain, what ne'er antiquity did attain, . . . piercer of nicest subtlety that in all darkest problems lie." Pregnant enconium by a prophet! at the same time the affectionate tributes of the disciple to his Master and personal friend.

Much valuable help in studying Bacon's classical allegories in his Wisdom of the Ancients is to be found in Mr. Alfred Dodd's preface to "The Secret Shakespeare." He writes: "The plain truth is not a branch of scholarship in which he is not master of all critics. What he does not know is not worth knowing; Biblical erudition, the Classics, modern and ancient languages, ancient wisdom, the love philosophy of Plato, nature mysteries," establishing conclusively the profound Truth, Bacon and Shakespeare are one, to whom the University of Cambridge opened its doors at the age of twelve years.

Percy Bysshe Shelley provides testimony incontrovertible to Bacon's Parnassus height. Michael Rossetti in his life of Shelley, records, "I am content to see no further into futurity than Plato and Bacon," and notes, "Plato's language which is that of an immortal spirit rather than a man" reminds him of Lord Bacon who is perhaps the only writer who in these particulars can be compared to Plato. Shelley reiterates, "Lord Bacon was a poet." His biographer assures us that Shelley's heaven is to be with Bacon and the other immortals.

George Herbert gives us our tag:— "Who is this? Heir of Time, by Truth for Mother, of earth and souls the only priest, can the world show such another?"

# SOME PECULARITIES IN THE PRINTING OF BACON'S ADVANCEMENT.

## GILBERT WATS' EDITION 1640

AN examination of several copies of this work shows that, although all copies bear the name of the same printer, place of issue and date, more than one printing of certain quires must have taken place.

For the purposes of classification the following four copies (the property of the writer) which have been examined, and compared, are distinguished by the letters A, B, C and D.

Issue A, which is the least common of all printings, has the following radical difference from all other copies, so far as can be ascertained, and may be easily identified. Attention was first directed to it by the late learned Mr. F. C. Wigston, some sixty years ago.

On page 21 of his preface containing the Distribution of the Work, part IV reads "Scala Intellectus or the method of the Mind in the comprehension of the things exemplified."

All other issues have the following readings:

"Scala Intellectus or the Intellectual Sphere rectified to the Globe of the World." The meaning of this heading does not appear to be obvious.

But besides this fundamental difference there are others, such as false paginations, changes in the spelling of words etc., which clearly indicate a reprinting of certain quires in some copies.

A comparison of the mis-paginations in Copies A, B, C and D, is appended from which it will be seen that the mispaginations are not uniform.

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| 56 | | 56 | | 56 | | 56 | |
| to | | to | | to | | to | |
| 89 | (M) | 89 | | 89 | | 89 | |
| | 80 | 90 | | 90 | | 90 | |
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| 96 | | 96 | | 96 | | 96 | |
| 97 | 185 | | 185 | 97 | | | 185 |
| 98 | | 98 | | 98 | | 98 | |
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| 103 | | 103 | | 103 | | 103 | |

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What the reason of these irregular and divergent mis-paginations in different copies of the same book published in the same year it is difficult to guess, though it is possible that, as Mr. Wigston propounded, they may be in congruity with other books, one of which is the Shakespeare Folio of 1623, as Mr. Wigston has in part demonstrated.

We now come to changes of spelling in certain words in the text on certain pages. In order to avoid confusion caused by the mispaginations, reference will be given to the printer's signature at the foot of the pages which are always correct whatever may be the vagaries of the page numbering.

In copies A, B, and C, Signatures Y, Page number 169, near the top of the page occur the words "Easterne Kings" with an e at the end of easterne.

In copy D, Eastern is written without an e at the end.

On line 8 A, B, C, have "Bookes;" copy D, has "Books." On line 16 where the word Books again occurs the same difference is found *i.e.* with the e in copies A, B, C, but without an e in copy D.

Turning over the page to 170, on line 8 the word "means" is found in copy D, but in copies A, B, and C, MEAN*E*S is found, with a final e.

On the next page (170) Y2 line 2, A and C have questio*n*, whereas copies B and D, have Questio without n, but with the old contraction mark over the o. On line 7 up from the bottom of the page B and D, have Potentials" with one "l", whilst copies A and C, print the word with double "l" "potentiall."

Similar modernisation of the spelling of some words are to be found on pages bearing printer's signature N, Aa Ll, it would appear that certain quires had been reprinted and bound up with some re-issues but not in uniformity.

The third edition of The raigne of King Henrie the Seventh (1641) has also a few curious mispaginations, not to be found in either the first or second editions. It would be of interest to know if any members of the society possess copies of Wats edition 1640, of the Advancement of Learning with variations from those quoted above. A collation of such variations might throw some light on the subject.

The 1605 edition of the "Advancement" has also very peculiar pagination., starting from page 69 in the second book. The numbering runs 70, 80, 71, 70, 72, 74, 73, 74, 75, 69, 77, 78, 79, 80, 77, 74, 69, 69, 82, 87, 79, 89, 90, 91, 92, 93, 94, 95, 99, 97, 99, 94, 100, 99, 102, 103, 93, 106, and so on correctly to the last page 118, except for 115 which is numbered 105. I am indebted to Mr. Eagle for drawing my attention to the foregoing mystery from the Advancement.

L.B.

# WILL SHAKSPUR OF STRATFORD.

## WAS SHAKSPER THE ACTOR "SHAKE-SPEARE" THE AUTHOR?

IN the current October issue of *The World Digest* the editor, Sir John Hammerton, makes a bitter attack on those who believe that the "Divine William" is a humbug, the so called "Birthplace" a shameless fraud, the mythical relics spurious; and that Shaksper, the actor, was not "Shake-speare" the Author. Disbelievers are denounced in good round terms of cultured Billingsgate. .

"A sterile subject . . . the Shakespeare-Bacon Bugaboo . . little common sense . . . fantastic belief . . . fantastic stuff . . . Bacon mania . . . such imbecilities . . . *the Vultures that would rob Will Shaksper of his GLORY* . . . bitten by the Bacon Bug . . . irrational opinions . . . mere faddists." He quotes Sir Sidney Lee with approving gusto, "The Bacon theory has no rational right to a hearing." Lee used similar phrases: "a foolish craze . . . morbid psychology . . . madhouse chatter . . . . suffering from epidemic disease . . . unworthy of serious attention . . .," etc.

These abusive phrases apply to Lord Beaconsfield, Judge Webb, John Bright, Sir George Greenwood, Whittier, Holmes, Emerson and many other eminent scholars and lawyers used to collecting facts and weighing evidence. They are—

"VULTURES THAT WOULD ROB SHAKSPER OF HIS GLORY."

Let us see how much "GLORY" there is in the LIFE of this Alleged "Author."

The first tradition we hear is that he was one of the "Stratford Topers" gang and slept off a debauch all night in a drunken sleep under "the famous Shakespeare crab-apple tree." The last tradition is of a "merrie meeting" at the close of life where he fuddled himself to death. As a youth he is reputed to be a poacher, to have been imprisoned and whipped. *The Great Cryptogram*, I Donnelly, p.38, Vol.1.

He gets a woman in trouble; he seeks to evade his responsibilities by marrying someone else but he is forced to marry by the woman's relatives. He next deserts her and her three children. *The Problem of the Shakspeare Plays*, G. C. Bompas, Q.C., p. 10. She is so reduced in 1595 that she borrows £2 from a Thomas Whittington. Shaksper refuses to repay the money lent and is sued by Whittington's executors in 1601 and made to pay. (Sidney Lee, *Life of S.* p. 187.

The facts show that he was given up to sensual passion all his life. (*Problems of the Sonnets*, J. M. Robertson, p. 23.). An unclean

story of his relations with a wanton is told in a diary by a lawyer named Manningham. (*Is There a Shakespeare Problem*, Sir Geo. Greenwood, M.P., p. 257). Hallam remarks on this that such a "Licentious Amour" does not exactly inform us of the man who wrote *Lear*. It is also reported that he committed adultery with a publican's wife at whose Inn he stayed and had by her a child . . . afterwards known as Sir William Davenant. He was unfaithful to his wife. He was not a moral man. (*The Greatest of Literary Problems*, J. P. Baxter, p. 55.

Shaksper had an eye to business. He got hold of money by posing as a Mask for the real Author. A book written before 1606, entitled *Ratsei's Ghost* refers to Shaksper. Shakespearean scholars admit it. Ratsei describes him as "a thrifty, money-making, uncharitable, cold-hearted man, feeding upon all men," to wit, by lending money at usurious rates of interest. (*Bacon is Shakespeare*, Sir Edward Durning-Lawrence B.t., p. 49).

Richard Grant White says, "The fact is somewhat striking in the life of a great Poet that *the only letter directly addressed to Shaksper*, which is known to exist, is one which asks for a loan of £30." *Life of S.*, p. 213.

There is another letter from A. Sturley to a London friend in 1595 referring to a loan on some land at "Shottri" by Shaksper. I. Donnelly, Vol. 1, p. 49.

There is still another from A. Sturley to Richard Quiney stating that "Mr. Wm. Shak" would "procure us monei." These are all letters extant addressed to or referring to Shaksper. *Ibid*, Donnelly, p. 49.

1598: R. Quiney of Stratford is loaned £30. He sells stone. He makes a corner in corn "holding ten quarters" *in a time of famine*. *Francis Bacon wrote Shakespeare*, H. Crouch Batchelor, p. 42.

1600: He brings an action against J. Clayton, in London, for £7, obtaining judgement. *Court Records*.

In this year he also sued P. Rogers, at Stratford, for TWO SHILLINGS loaned. *Court Records*.

1608: He prosecuted J. Addenbroke to recover a debt of £6, and then sued his surety Horneby. *Ibid*, Durning-Lawrence, p. 53.

These scraps of fact show that he carried on the business of money-lending both in London and Stratford. We only know of these through the Court Records. We know nothing of the more numerous instances where the money was repaid without suit.

*He kept a lawyer in his house named Thomas Greene who probably conducted his money-lending business and collecting the money due him. Halliwell-Phillipps, Outlines*, Vol. I, p. 226. Grant White voices his disappointment and bitterness in his heart by saying,

"These stories grate upon our feelings. . . . .

"*The pursuit of an impoverished man, for the sake of imprisoning*

*him* and depriving him both of the power of paying his debt, and supporting himself and family, is an incident in Shaksper's life which requires the utmost allowance and consideration . . . satisfaction is impossible. . . . These are the new particulars of his life. We hunger, and we receive these husks; we open our mouths for food, and we break our teeth against these stones," *Life of S.*, p. 149.

There is thus every probability that Shaksper was a Usurer who once lived in Silver Street, London, a noted street for money lenders according to Ben Jonson.

In his home, New Place, Stratford, Shaksper apparently carried on the brewing of beer, for in 1604 he sued P. Rogers for several bushels of "malt" sold at various times, valued £1 15s. 10d. *Court Records*.

In 1614 Shaksper charged the Stratford Council for "one quart of claret wine given to a preacher." *Ibid*, *Batchelor*, p. 43. Fancy the alledged Author of *Hamlet* brewing beer, money-lending, pursuing sureties to prison! Some "GLORY" Sir John Hammerton!!

In 1596 Shaksper attempted to enter the ranks of the Gentry by false pretences (See *Outlines*, Halliwell-Phillipps, p. 87). It was rejected. In 1599 the application was renewed to obtain a grant of coat-armour to his father. "Ridiculous statements were made respecting the right to the Coat in 1596, it does not appear that either of the proposed grants was ratified by the college." *Ibid*. I. Donnelly, commenting on the claims, says:

> "Shaksper who made this application, knew perfectly well that the representations were a falsehood . . wholesale lying . . . a series of lies and forgeries, a tissue of fraud from beginning to end. . . . . The coat of arms his family assumed was never granted to them. He had no title." *The Great Cryptogram*, Vol. I, p. 54. Donnelly goes into the matter in detail.

In 1614 Shaksper combined with others to oppress and impoverish the Stratford villagers by enclosing some of the "common lands" round Stratford. It raised a riot. With Coombe and his agent Replingham and one Mainwaring, these "greedy cormorants combined to rob the people of their ancient rights. . . . causing a decay of tillage . . . simply to add a few more acres to their estates." Says Knight, "The enclosure would have improved his property and especially the value of the tithes, of the moiety of which he held a lease. The Council of Stratford were opposed to the enclosure. They held that it would be injurous to the poorer inhabitants, who *were then deeply suffering from the desolation of the Fire*." *Bio. of S.*, p. 528.

Halliwell-Phillipps states that,

> "Perhaps amongst other inducements he was allured to the unpopular side by Coombe's agent. . . . However that may be, *it is certain that the Poet was in favour of the Enclosures*. . . The three parties were acting in unison." *Outlines*, p. 168.

It is pleasing to be able to report that Shaksper & Co., met with a determined and successful opposition and the villagers triumphed over the combine of rich landowners.

In 1597 he returned to Stratford from London, buys New Place, is mentioned as a "Householder" at Stratford, is regarded as a man of substance, as having come in for a windfall. He purchases 107 acres of freehold land in 1602 and a moiety of Stratford Tithes in 1605 and by the purchase of the tithes, is said to have threatened "the whole parish, church, steeple, bells and all." He apparently makes occasional visits to London, for business reasons . . . probably money-lending. He buys a house in London in 1613 but his permanent residence is New Place, Stratford, from the day he purchased it. From 1609 to 1612 Shaksper is engaged in legal matters regarding his lands and tithes. Prior to that he appears to be buying stone, and planting an orchard for the improvement of New Place. *Notes on the Authorship of the Shakspeare Plays*, Basil E. Lawrence, LL.D, p.p. 14, 26.

His life at New Place must have been strangely out of keeping with his alleged profession as a writer—the greatest poet of all time. There was no intellectual life in Stratford as in London—simply illiterate country rustics. There was no library in his home. He never taught his children to read or write. There is no evidence that there was ever a "Shakespeare Quarto" in his home. Neither Susannah nor Judith could have read one of the Plays had they possessed one. We have the "MARK" of Judith to a deed in 1611. She was then twenty-seven. *She could not write her name.* Everything points to the fact that New Place was inhabited by a family of illiterates who had no interest whatever in literature. Not a single book has ever been found that bears Shaksper's signature; nor any proof he attended Stratford Grammar School. *Ibid*, Donnelly, p. 63.

When his father, mother and his son Hamnet died, he, the richest man in Stratford, never thought of marking their last resting place with a stone. . . . . *"Sore-shaming those rich-left Heirs that let their Fathers lie without a MONUMENT." Cymbeline.*

There is not the slightest proof that any of the Manuscripts of the Plays were ever in Shaksper's possesion. He does not mention them in his Will nor any books. He does not claim the Plays by word or deed. He forgets the veins of his wealth to remember only pots and pans and second-best beds. His signature to his Will is that of a rude country rustic who finds it difficult to manipulate a quill. It is in keeping with the original bust erected in Stratford Church by the Rosicrosse Masons. *Nothing connects him with the Plays. The Bacon-Shakespeare Controversy*, Lord Penzance, p. 481. *Ibid*, Donnelly, p. 72.

"There is not a single tradition or memorial that points to Learning, Culture, Refinement, Generosity, Elevation of Soul or Love of Humanity." There is not on record a single instance of a noble deed or a generous action to anyone.

If Shaksper were indeed "Shake-speare" it would be "one of the most inexplicable marvels in the history of mankind."

When Emerson wrote, "I cannot marry the facts to his verse," he expressed a profound truth. Men do not gather grapes from thorns or figs from thistles. Shaksper's life cuts right across the beauty and the ethical principles behind the Plays. The contrast between the noble teachings, aspirations, culture and profound learning displayed by "Shakespeare" the Author and the sordid illiteracy like "the GLORY of Will Shaksper."

The unimpeachable facts of Shaksper's life that have come to light show that he had low pursuits and ignoble ideals from early youth to the grave. He was impure, avaricious, merciless, a drunkard and a sensualist, faithless to his wife, a pervert and a vulgar illiterate. "*Dark Ladies and Lovely Boys.*" Faugh! ! See *The Mystery of William Shakespeare*, Judge Webb, p. 233, etc.

It is nonsense to talk of robbing Shaksper of his GLORY, and it is high time the public were given the facts of his life and the financial racket of Stratford exposed.

ALFRED DODD.

# THE SHEPHERD'S CALENDAR.

## APRIL ÆGLOGUE.

FROM his article on "The Shepherd's Calendar," appearing in "BACONIANA" of October 1942, it would not appear that Mr. Edward D. Johnson has not studied the April Aeglogue in its entirety, or he would not have read into it meanings which do not exist. He has ignored the "Argument" prefixed to it where we are told that Hobbinal has been forsaken by Colin who has fallen in love:

> "the which Hobbinoll, being before mentioned, greatly to have loved Colin, is here set forth more largely, complayning him of that boyes great misadventure in Love, whereby his mynd was *alienate* and withdrawn not only from him, who most loved him" &c.

In Hobbinol's first discourse he laments:

> "Nor thys, nor that, so muche doeth make me mourne,
> But for the ladde, whom long I lovd so deare,
> Now loves a lasse, that all his love doth scorne."

In his second discourse (in which mention is made of "the Widdowes daughter of the glenne"), he says:

> "Whilome on him was all my care and joye,
> Forcing with gyfts to winne his wanton heart.
> But now from me hys madding mynd is *starte*"
> (i.e. *gone away*, or *alienated*).

There is not the slightest doubt, therefore, that the correct interpretation of the last line of this discourse (in which Mr. Johnson imagines there is an allusion to the "foreigner" Marguerite de Valois) is:

"So now his frend (i.e. Hobbinol) is chaunged for a frenne"* (i.e. *a stranger*).

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*"So now his frend is chaunged for a frenne."

The word "for" in this line is used in the 19th meaning under "For" in *The Oxford English Dictionary*, *viz.*, "in the character of; in the light of; as equivalent to." *The Century Dictionary* gives it under the 11th meaning as "in the character of; as; as being."

"Frenne" was coined by Spenser to make a similar sounding antithesis to "friend." It is only used on this occasion by Spenser, and by no other author.

The glossaries of the Globe, the Oxford University Press, and Payne Collier's editions of Spenser all give "Frenne, a stranger." The second-named adds "enemy."

Sidney seems to have had Spenser's line in mind when in *Arcadia* (1580) he wrote:

> As perjured cowards in adversity,
> With sight of fear, from *friends* to *fremb'd* do fly,

and again:

> And makes them *fremb'd* who *friends* by nature are.

There is an old-Scotch proverb, "Better my friend think me fremit (i.e. unfriendly) than fashious (i.e. troublesome).

In all these instances the antithesis of friend and stranger (estranged) occur, and the same antithesis is found in the Spenser line.

Hobbinol and Colin have been affectionate friends, but are now estranged ("frenne") because Colin has fallen in love with Rosalind.

r, as it says in the Argument, "alienated."

Shakespeare often uses the word "foreign" in that sense, as in Othello" (IV-3), where Emilia is discussing husbands:

Say that they slack their duties
And pour our treasures into *foreign* laps.

Next, there is nothing that can be called a "description" of pin's Rosalinde to identify her with any particular person. She ay have been real or imaginary. Mr. E. G. Harman, a great uthority on Spencer, argued for Mary Sidney much more convincingly an Mr. Johnson does for Marguerite de Valois. There is no vidence that Bacon was infatuated with Marguerite, or even that ney ever met. She mentioned no such "romance" in her memoirs. he was nine years older than Bacon, and had been married five ears when he arrived in France. Nothing could be more improbable han any "affair" between them. It would have endangered the osition of Elizabeth's ambassador, Sir Amyas Paulet, to whom Bacon as entrusted. Bacon must be given credit for more commonsense nd consideration, not only for his guardian, but for his own self-res- ect and personal safety. His life would have been in peril of assass- nation.

Mr. Johnson, says that Valois answers to the "country hamlet or orough" which is said, in the April *Glosse*, to be the home of Colin's Rosalinde. This is certainly straining a point to support a precon- eived theory! Valois was bigger than Essex, Suffolk and Norfolk ombined, and included the Departments of Aisne and Oise. The ictionary describes "hamlet" as "a small village, especially one ithout a church," while "borough" is stated to be "a town with orporation and privileges conferred by royal charter!"

The Earl of Leicester could not be called a "southern nobleman." He came of the Northumberland family, and his principle seat was n the Midlands. His house in London does nor suit the reference in he *Glosse* as to this nobleman being "of Kent or Surrey." It was n the *North* bank of the Thames, and no part of Kent or Surrey was eckoned as London.

From the June Eglogue (where the next reference to Rosalind ppears) it is clear that Colin was, or had been, in the North. There re allusions to the wierd and wild nature of the country which is pplicable to Scotland. Surely, it is also apparent that it was here hat Colin encountered Rosalind, and the mention of her home as eing in a glen is appropriate to Scotland, rather than to England. Hobbinol contrasts the spooky and inhospitable nature of Colin's urroundings with the pleasant, calm and pastoral dales of the South.

THE EDITOR.

# NOTES.

A temporary excitement flared up in Stratford-on-Avon in the last week in September, when some "person or persons unknown," inspired by frolic, or by folly, tried to paint the town red. To paint "Bacon Memorial Theatre" on the steps of Stratford's show-house was part of the folly. A Memorial should keep alive the memory of him whom it commemorates; but Stratford has forgotten BACON. It is not by paint that his name and memory will be raised to honour among his own countrymen: *Mente Videbor* was his word.

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Victory "V" signs on the clock may denote exuberance of spirit now that the hour is about to strike, and one can see possibilities for, say, a weary would-be actor, to try to brighten Hamlet's inky cloak and customary suit of solemn black, or to spot Lady Macbeth's hands with that dye of guilt which made her, also, walk by night. But the rioting party also interfered with the town's shop windows, business offices, boats on the river, and even with the flag-staff on the Town Hall, from which we conclude that the persons responsible were of that irresponsible nature which fancies itself to be gay and clever if they are out to "Hear the chimes at mid-night" with Master Shallow. SHALLOW, we think, is the verdict.

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The Hon. Sec. of the Bacon Society sent a prompt disclaimer to dissociate the Society from any connection with this child's play, and we note that the *Stratford-upon-Avon Herald*, reporting our action, adds, "(with one eye on publicity?)." Thanks, *Herald*, for the query mark; the Bacon Society is accustomed to look facts, and publicity when necessary, with both eyes, and straightly.

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The *Nottingham Journal*, which calls the Stratford affair "ridiculous," calls attention to quite another case of alteration of a public notice at Stratford. "In the film, 'Millions like us,' illustrating the spirit of 1940, there are some shots of sign-posts being removed; there is also one of workmen painting out the words 'Stratford' from a large hoarding which read, 'Please drive carefully. you are now approaching the town of ——, the birthplace of William Shakespeare.' If invasion had taken place in that summer of 1940, what would have been the reaction of a German Officer, probably steeped in Kultur, to this charmingly British way of blotting ourselves out, while 'keeping one eye on publicity?' "

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The news of the red riot seems to have rushed round the world, taking a little of the space usually given to War News. We have received, for instance, a copy of the announcement in *The Buenos Aires Herald* of 25th September, which headed its column "Baconian Vandals." We are grateful to our member, Mr. Walter Owen, who immediately wrote to the paper to disclaim, on behalf of the Bacon Society, any participation in such acts of vandalism, and took the opportunity to state the Objects of the Society. We congratulate this distant out-post member on being so ready, not only in defence, but in counter-attack.

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Well, it has at last made a change from white-washing Shakspere, which has occupied so many people for a great deal of time.

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Resuming our normal editorial gravity, we note with satisfaction that Mr. R. L. Eagle's book, "Shakespeare: New Views for Old," continues to receive good reviews. *Public Opinion* of the 22nd October quotes largely from Mr. Eagle's work and ends its long notice with the rather odd phrase, "Mr. Eagle has worked hard to present the case for Bacon." Real public opinion will soon, we hope, begin to learn that the "hard work" awaits those who have to make out a case for Shakspere. The *South Wales Evening Post* reviewer, who gives nearly three columns on "Our Book Page," deals more intelligently with the evidence presented in Mr. Eagle's book, and concludes, "I admire the

courage with which the Stratfordians endeavour to hold their end up," and quotes Henry James's "conviction that the divine William is the biggest and most successful fraud ever practised on a patient world."

*The Herald of Wales* reprints this unusually well-informed review, which is illustrated by a print of the Droeshout portrait of the First Folio. Apparently this picture had to be limited to the width of one column and therefore does not show fully the extraordinary cut of the coat worn by the "figure" (as it is termed in the accompanying verses). We hope that readers of these South Wales papers may be induced to look up the original portrait and to wonder how any man could have got his right arm into such a back-to-front left arm sleeve, and, having done so, how he could have wielded a pen. The picture so plainly says, This man has no Right!

A second impression of "New Views for Old" will soon be available; the first printing sold rapidly.

Mr. Eagle has also been taking up the challenge in Press correspondence, a very valuable means of enlightening the general public, though, of course, limited by the willingness of editors to publish letters on our subject.

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Approach to the question has been made by a vastly different avenue by Mr. E. D. Johnson, of Birmingham, who has revealed some striking acrostics, almost in the manner of Cross-Words, in many poems or parts of the Plays. Mr. Johnson's latest work on Don Adriano's Letter, in LOVE'S LABOUR'S LOST (which, on the face of it, is arrant nonsense) shows the letters composing Bacon's name arranged in symmetrical form when the text is written out word by word on squared paper. Those who know what an interest was taken by even the learned men of Elizabeth's Court in anagrams, acrostics and such toys, will study Mr. Johnson's work with pleasure.

We are inclined to wonder whether these planned spacing of significant letters in a square was what Bacon meant when he wrote to his friend that it was "time to put the alphabet in a frame."

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As these Notes are being typed comes the OBSERVER of the 31st October, in which Mr. Ivor Brown, discussing the change that has overtaken the approach to Shakespeare, from the Edwardian "reverence for a Great Mind," through Bradley's academic analysis, to present day when "Poor Shakespeare has been textually carved up, psycho-analysed by all and sundry, and presented as pious Catholic, Protestant stalwart, . . . and what you will." "The true, old-style Bardolators of to-day," he adds, "are the Baconians, who find in the Plays the Supreme Intelligence of their Francis. . . Baconianism has ceased to be regarded as a joke or a blasphemy. Mistaken or not, its attitude to the plays and poems is one of old-time salaams not of new-fangled and free-spoken irreverence. In this connection see Howard Bridgewater's new exposition of the evidence. (Bacon Society Pamphlet, 240 High Holborn, 1s.)."

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The winter season of Discussion Groups and local Literary Societies offers opportunities to put forward the truth about Francis Bacon. We have received a brief report of the Literary Society of Hinckley Community Guild, when nine speakers took part in a miscellany evening. Only one of the nine raised the Bacon-Shakespeare subject and she (alas, poor lady!) backed the lad from Stratford.

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Sutton and Cheam group of the Y.H.A. sets no limit to choice of subjects; they will discuss "just whatever we please." By way of suggesting suitable subjects, the *Epsom Herald* gives a good outline of the Shakespeare Problem, with special reference to the book recently published by Mr. R. L. Eagle and to Mr. Howard Bridgewater's new and enlarged edition of his "Evidence connecting Sir Francis Bacon with Shakespeare." Both these members live in that neighbourhood and we wish them well in their endeavour to get their local discussion group to study the grand problem.

# CORRESPONDENCE.

The Editor, BACONIANA.

## "THE ARTE OF ENGLISH POESIE."

In October BACONIANA, Mr. James Arther takes exception to certain arguments concerning the authorship of "The Arte" which I put forward in the issue of last January. So confident is he of his own views, or rather those of the editors of the Cambridge (1936) edition, that at one point he inserts, "So much for Mr. Eagle's article!"

May I reply to him as briefly as possible?

Sir John Harrington (Preface to *Orlando Furioso*, 1591) does not name Puttenham as the author of "The Arte." He merely refers to the book as a work of authority by "an unknowne godfather." He obviously did not know the name of the author.

Camden's *Remaines* (1614) includes an Essay by Richard Carew on "The Excellency of the English Tongue." In this, Carew names "Master Puttenham" in the following paragraph:

> "Look into our limitations of all sorts of verses afforded by any other language and you shall find that Sir Philip Sidney, Master Puttenham, Master Stanihurst and divers more have made use how far we are within compass of a fore-imagined possibility in that behalf."

Now Arber, in his Edition of "The Arte," considered this "an allusion to Puttenham more as a versifier than a poetical critic." Why Carew should have named Stanihurst, who is only known by his translation of Virgil, is most strange. His verse here is abominable, and was ridiculed by Nashe and others. I do not consider that Carew's remarks can be accepted as evidence that he attributed the authorship of "The Arte" to Puttenham. Camden did not know the name of the author as, in a later chapter, headed "Poems," he refers to "the Gentleman which proved that Poets were the first Politicians, the first Philosophers, the first Historiographers."

*Pace* Mr. Arther, I still accept the report of the conversation between the English Ambassador to Spain and the Emperor (Bk. III, Ch. XXIII) as having a foundation in fact. It may not be strictly word for word. It was clearly among Elizabeth's ambassadors that the author was brought up.

I do not follow Mr. Arther's observation that when the author states that he "became a scholler at Oxford," it "may equally well be interpreted as meaning that he was a Cambridge man instead of an Oxford man!" A man does not forget at which University he resided.

Mr. Arther says that George Puttenham "was on the continent somewhere between 1563 and 1573." What evidence can he produce in support of this? *The Dictionary of National Biography* says that Puttenham is not known to have left the country at that period, and that would include 1565—the year of the Duchess of Parma's banquet at Brussels at which Arundel, and the author of the Arte, were present.

Mr. Arther quotes the editors of the Cambridge edition to the effect that the Marshall who died at Spa in 1566 was named de Cipierre, while Marshall de Scepeaux died in France in 1571. Can Mr. Arther confirm that there were two Marshalls of such similar sounding names? The author of "The Arte" alludes to "Monsieur de Sipier,"—yet another variation, but nearer in sound to de Cipierre. It was in 1566 that Henry Fitzalan, Earl of Arundel, left England for the continent to take the waters, as he suffered from gout. As I have previously pointed out, the author of "The Arte" frequently mentions Arundel with admiration and affection, and evidently acted as companion or secretary

him. Indeed, I find nothing in Mr. Arther's criticism of my article which any way affects my argument. An interesting point, which has since struck e, is that the author knew French history better than he did that of his own untry. He knew, for instance, anecdotes about "that worthy and honourable oman, twice French Queen, Lady Anne of Brittany, wife first to King Charles III, and after to Louis XII." but he did not know that it was Wat Tyler ho headed the rebellion in Richard II's time. He gives it as Jack Cade.

Mr. Arther conjectures that "The Arte" must have been written a dozen ears earlier than the date of publication, *viz.*, 1589. Evidence is against ie "Arte" having been written much in advance. In Book I, Ch. XXIII, he peaks of the Queen's reign as of "one and thirty years." That would make it 589. He mentions Sidney and Raleigh ("Rawleigh") as Knights. That ust have been written not earlier than 1584. These allusions do not, of course, isprove the possible existence of an earlier draft.

As to whether "The Arte" is the same as *The English Poet*, mentioned by penser in *The Shepherd's Calendar*, is mere guesswork. The parallels between rtain observations in "The Arte," and the Argument to the October Aeglogue re quite commonplace, and find their counterparts equally in Sidney's *Apologie r Poetry*.

So we are, I think, much where we ended in January BACONIANA. I can ssure Mr. Arther that I had no intention to "avoid the evidence which tells gainst my theory." If evidence is produced to show that I was wrong, I ould gladly accept it. All I set out to do was to direct attention to what the uthor tells us of himself, and of the circle in which he was brought up, and in hich he moved through life. I gave dates for such of the incidents as could be raced, thus hoping to direct researchers better qualified than myself. Mr. rther should not rely too much on the Cambridge editors. There is plenty f scope for independent investigation.

Yours faithfully,
R. L. EAGLE.

## BARCLAY'S "ARGENIS" MISINTERPRETED.

Dear Sir,

Baconians have long and bitterly complained of the manner in which the tratfordians endeavour to bolster up the orthodox case by repeating, as fact, ssertions for which there is not the slightest foundation. Unless we are to lay into the hands of our opponents we should be very careful to avoid that rror. But, most regrettably, certain of our members are guilty of precisely he same offence, and still more unfortunately they have latterly been permitted o repeat misstatements in BACONIANA to the discouragement of those contributors who strive to confine their research to genuine discovery, or to logical eduction from unchallengeable data.

To take a case in point, in October BACONIANA (page 182), Mr. R. J. A. Bunnett sets out to find confirmation of the bi-literal cipher story in Barclay's 'Argenis.' He says that Queen Hyanisbe (Elizabeth) bore a son whom she named "Hiempsall." If this were true, it would indeed be evidence in favour of the royal birth of Francis Bacon, as the accomplishments of Hiempsall (or Archombrotus) do, in many ways, agree with those of Bacon, though this is quite natural, as Hiempsall is intended to represent the ideal young courtier of those times.

But this is a perversion of the truth, for Hyanisbe did *not* bear this son, nor did she give Hiempsall his name.

The climax of the story is in the letter written by Queen Hyanisbe to King Meleander, printed on pages 708-711 of the 1636 edition of "Argenis." Mr. Bunnett may have overlooked this letter as, strangely enough, he ignores it, though he has, in other respects, made a careful study of the book. But whatever the reason for the omission of its highly important revelations, the fact remains that this letter completely upsets his interpretation.

Here Hyanisbe declares to Meleander (Henry III of France) that she was

not the mother, as had been supposed, but the foster-mother. Further, th Hiempsall was the son of her sister, Anna, and of Meleander, to whom An had been secretly married before his "departure into Sicily." For varic reasons, we are told, the marriage had been kept secret. Anna died in givi birth to Hiempsall, but not before she had named him "Hiempsall" in t presence of Hyanisbe. She brought up the boy, passing him off as her own s by her late husband, Syphax, who had died about the same time. The boy w known to Meleander as Archombrotus—though he did not suspect him to his own son.

Queen Elizabeth had no sister corresponding to Anna. She cannot be Ma who married Philip of Spain, but it is well known that Bacon's mother w named Anne. Otherwise, however, the narrative in the letter will not fit wi historical fact. Hyanisbe's husband, Syphax, cannot be Leicester. M Bunnett almost admits this by suggesting that "no doubt the early death Leicester is purposely falsified."

Almost any desired story can be made up from the "Argenis." To identi Syphax with Leicester is sheer guess-work. There is no evidence whatever support it. Neither are there any clues to the identities of either Anna or Syph in the "Key" published in this edition of the book. They are probably imagi ary characters introduced to assist the plot.

Yours truly,
HOWARD BRIDGEWATER.

To the Editor, BACONIANA.

## BACON AS SPENSER AND SHAKESPEARE.

Dear Sir,

I have long had the idea that WH. and TT. of the Introduction to th Sonnets in conjunction form one of Bacon's guiding marks, intended to dra attention and connect his name with the other works (claimed for him in th biliteral and other ciphers). Lately reading Mr. Alfred Dodd's book on th Sonnets of Shakespeare and the supposed date on the title-page, I thought yo readers would be interested to have the following from the *Faerie Queen* which I noted many years ago when running over the headlines of the poem It is a passage which I have never seen cited in the pages of BACONIANA durin the many years that I have read its issues. See *Faerie Queene*, Bk. II, Can viii, vv. xl, xli (or p. 268 of J. C. Smith's Oxford edition). The first lette of the lines read:—

Wh. THE SONNET. TT.

v. xl. *Who*m when the Palmer . . . . . .
v. xli, 1. 6. *Whe*n as againe he arméd felt his hond;
*Th*en like a Lion, which hath long time saught
*Hi*s robbed whelpes, and at the last them fond
*Em*ongst the shepheard swaynes, then wexeth wood and yond.

*So* fierce, he laid about him, and dealt blowes
*On* either side, that neither mayle could hold,
*Ne* shield* defend the thunder of his throwes;
*Now* to *Pyrochles* many strokes he told;
*Eft* to *Cymochles* twise so many fold;
*Th*en backe againe turning his busie hond,
*Th*em both att once compeld with courage bold,
*To* yield wide way to his hart-thrilling brond;

*Note here that the word 'amongst' is deliberately spelt with an E in orde to supply the letter for 'sonnet'; it is so spelt a little previously, though, think, not so used by Chaucer (whom Spenser imitates). A little further on w find WHFB and WHBF, and frequently elsewhere. In verse xiv of the sam canto we read 'Ne all good knights that *shake* well *spear* and *shield* (v. 43 'whereo the Faery Queenes pourtract was writ.').

| | |
|---|---|
| ii. *W*hen rancour . . . . . | xliii. *W*hich oft the Paynim . . . . |
| *F*orgets . . . . . | *B*ut him henceforth . . . . |
| *B*ut with . . . . | *F*or now arrived . . . . |

*WH* often stands for I (himself). Out of thousands of instances referring e author himself I quote one from the plays:—

*Comedy of Errors*, I, i, 131.

*W*hom whilst I labour'd of a love to see,
*I* hazarded the loss of whom I loved.
*F*ive summers have I spent in farthest Greece,
*R*oaming clean through the bounds of Asia,
*A*nd, coasting homeward, came to Ephesus;
*H*opeless to find yet loth to leave unsought*
*O*r that, or any place that harbours men.
*B*ut here must end the story of my life;
*A*nd happy were I in my timely death,
*C*ould all my travels warrant me they live.

All these belong to Bacon's CAPITAL CIPHER.

If one takes the trouble to read through the *Faerie Queene*, as I have done ral times for this purpose, not always for pleasure, one finds innumerable ances of the sequence of WH, FB, BF, AC, etc., but rarely the name in full. see *Tempest* and the verses given below from *Comedy of Errors*. I have noticed such sequences in any later poets but Milton. The Sonnets quarto ated 1609. Mr. Dodd takes this to signify nothing. In fact there are many ances of false dates on title pages. To the same year belongs the third ion of *Faerie Queene*. The editions of this work were 1590, 1596, 1609, , 1613. So, if I am correct, we have here in a work published in 1590 a rence to another work not published till twenty years after, if then.

While dealing with this subject I will add the following for the notice or aps amusement of Baconians; they refer to his story in *Shepherd's Calendar*.

Bacon's Essays: *Of seditions and troubles*. '*Shepherds* of *People* had need know the *Kalenders* of *Tempests* in *State*.' (Thus italics in text.)
*Ant. & Cleop.*, i, 2. 'greater storms and tempests than almanacs can report.'
*K. John*, iii, I. 'High tide in the calendar.'
*M.N.D.*, iii, I. 'A calendar. A calendar. Look in the Almanac.'
*Com. of Errors*, V, i, 'and you the calendars of their nativity.'
*J.C.*, ii, I, 'look in the calendar and bring me word.'
*Peric.*, ii, i, 'search out the calendar' (before a storm).
*Rich.*, ii, V, 3, 'tell the clock there! Give me a calendar.'

Ben Jonson (in *Discoveries*) *De Shakespeare Nostrat* (a pretended abbreviation; so in J's text; but what abbreviation is it to drop a single letter? (*nostrati*=our fellow). I take it to mean NO STRAT (not William).

Bacon often ridicules his own name (e.g. Ham-let=little pig) and I have found many instances of SALT FAT (=bacon) in initial letters. Here is one from Marlowe's works (*Description of Seas, Waters, Rivers, etc.*, following *Hero and Leander*, Oxf. Edit., Tucker Brooke, p. 552). Read initials up.

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*This line, "Hopelesse to find, etc.," has been placed inside the margin, s removing the H from the acrostic, but as this does not agree with the type ing of the Folio, or any other edition of the Plays, we have consulted, we e taken the liberty to restore this line to its proper setting in the margin. he acrostic be taken as anagrammatically arranged, the H is required to plete the reading WH. In our experience, however, acrostics read direct up down the margin not anagrammatically arranged; and we leave this to the ical discernment of the student to decide as to its admissibility or otherwise. DITOR.

*T*he Tamoriscke, Olive, and the Almond tree,
*A*s kind companions in one union growes,
*F*olding their twindring armes as oft we see
*T*urtles-taught lovers either other close.
*L*ending to dulnesse feeling Sympathie.
*A*nd as a costly vallance ore a bed,
So did their garland tops the brooke orespread.

(d) The First Folio was printed in 1623 because it was the only date in which the figures can produce AFBC=F.BAC.
(e) Wherever in the Plays you find *Melancholy*, not far off is *Anatomy* or *Atomy*.
(f) Notice the constant play on numbers *one*, *two*, *three*, throughout the Plays, signifying ABC, BAC; also musical notations such as DO, RE, MI, FA, SOL, LA, SI, etc. The Clock Cipher has already been dealt with by Natalie Rice Clark in *Bacon's Dial in Shakespeare* (Cincinatti, U.S.A.).
(g) Freemasons should study George Puttenham's (Bacon) book, which teems with allusions. (It may be found in *Elizabethan Essays*, vol. i, Gregory Smith, Oxford U. Press.)

But perhaps I have said enough for the present.

I am, yours faithfully,
FRANK L. WOODWARD (M.A., Cantab).

SHAKESPEARE AND MAGNA CARTA. The following letter, sent to the Editor of *The Daily Sketch*, speaks for itself:

*25th November*, 1943.

Sir,

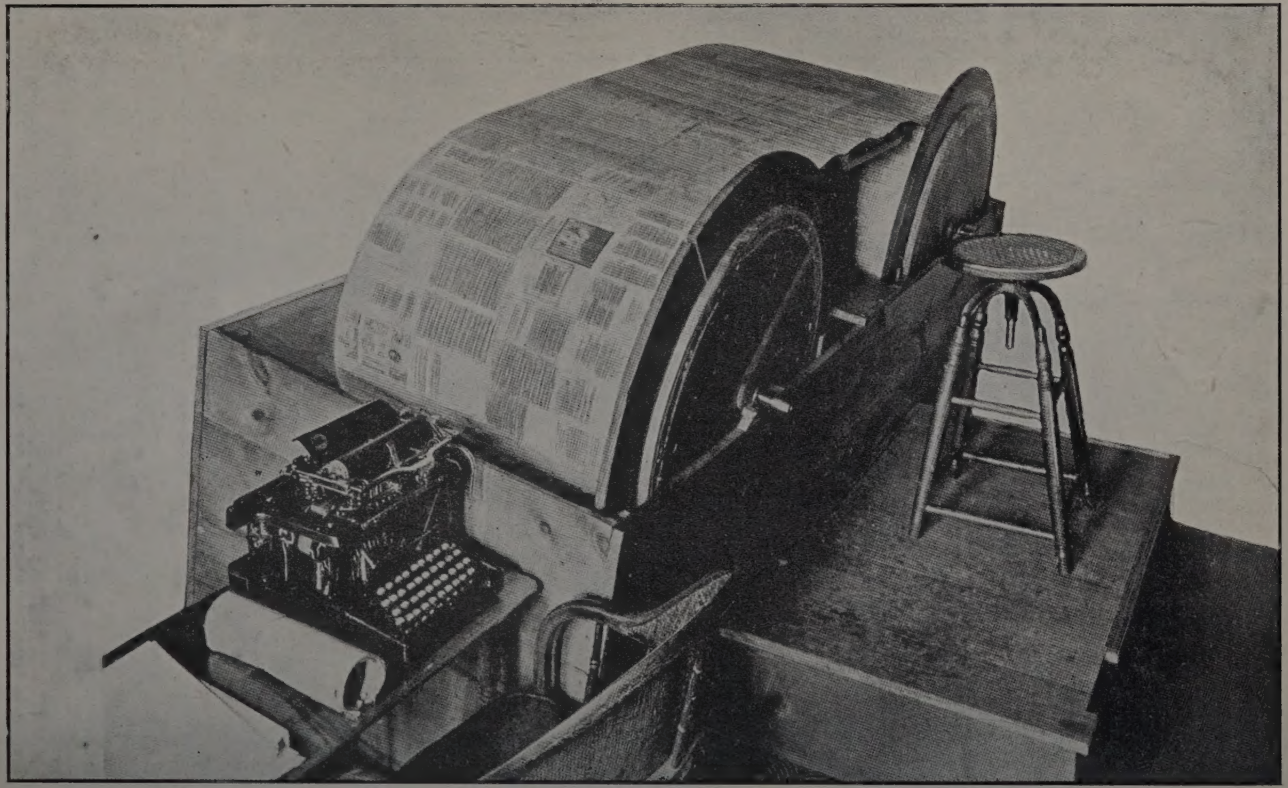
Reviewing Sir John Hammerton's "Other Things than War," Mr Sydney Carroll quotes from it mention of the fact that Shakespeare has nothing to say about Magna Carta, upon which Sir John's comment is "Bacon would never have done that." Perhaps it has not struck him that Magna Carta was either unknown to the Tudors, or reference to it was taboo. The Great Charter of 1215 was too liberal for the approval of Tudor despotism. Moreover, to have represented a monarch yielding to the political demands of subjects would be risking mutilation, imprisonment or both. Search Tudor literature, and it will be found that Magna Carta is conspicuous by its absence. There is no allusion to it in the earlier play of King John upon which Shakespeare founded his work. Mr. J. A. R. Marriot, in "English History in Shakespeare," rightly says:

> "The Great Charter was in fact discovered as a political asset by the lawyer politicians who dominated the early Stuart parliaments."

With all respects to Sir John Hammerton, had Bacon known of the existence of Magna Carta, he would have been wise enough not to have made allusion to it.

Yours faithfully,
R. L. EAGLE.

It is mentioned by Holinshed, who could scarcely have passed it over if his Chronicles were to be worthy of the name, but he does not make a feature of the most important event of the reign. As both Bacon and "Shakespeare" were familiar with Holinshed, there is no doubt "they" knew of Magna Carta, but had a very good reason for ignoring it.



The "Wheel" used by Dr. Owen in deciphering Bacon's WORD Cipher, where 1,000 ft. of canvas was